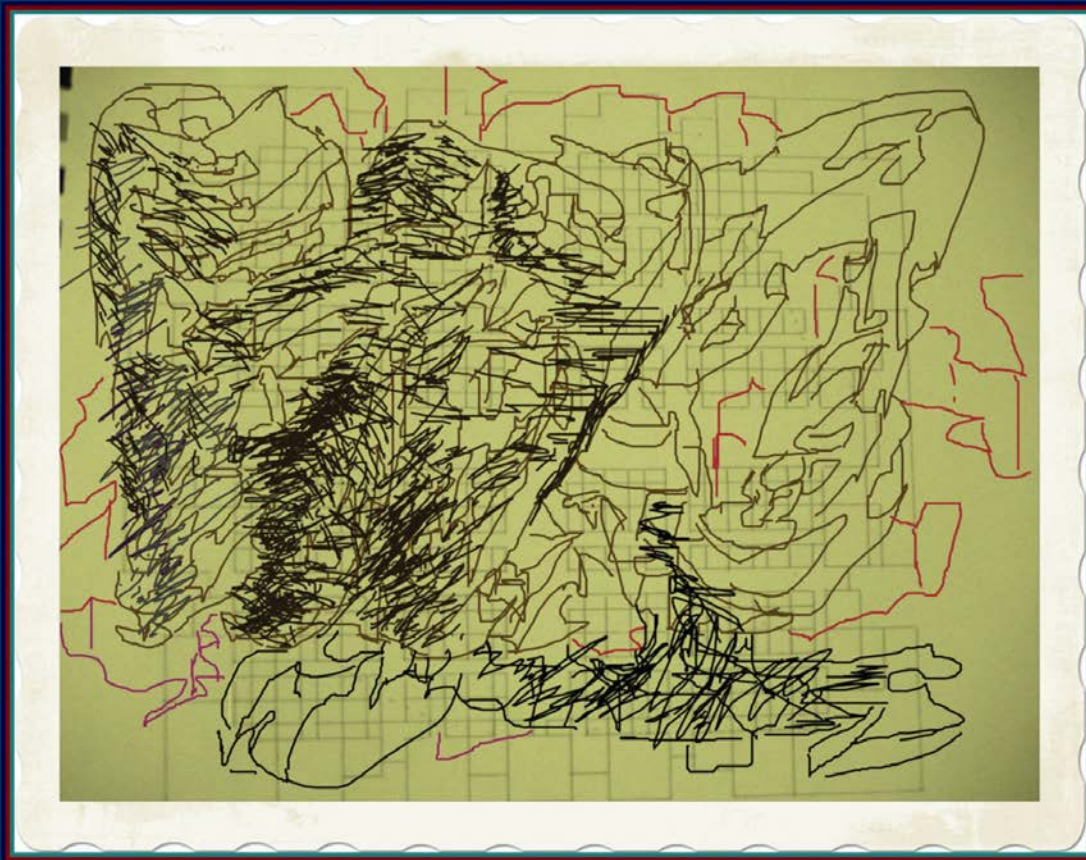


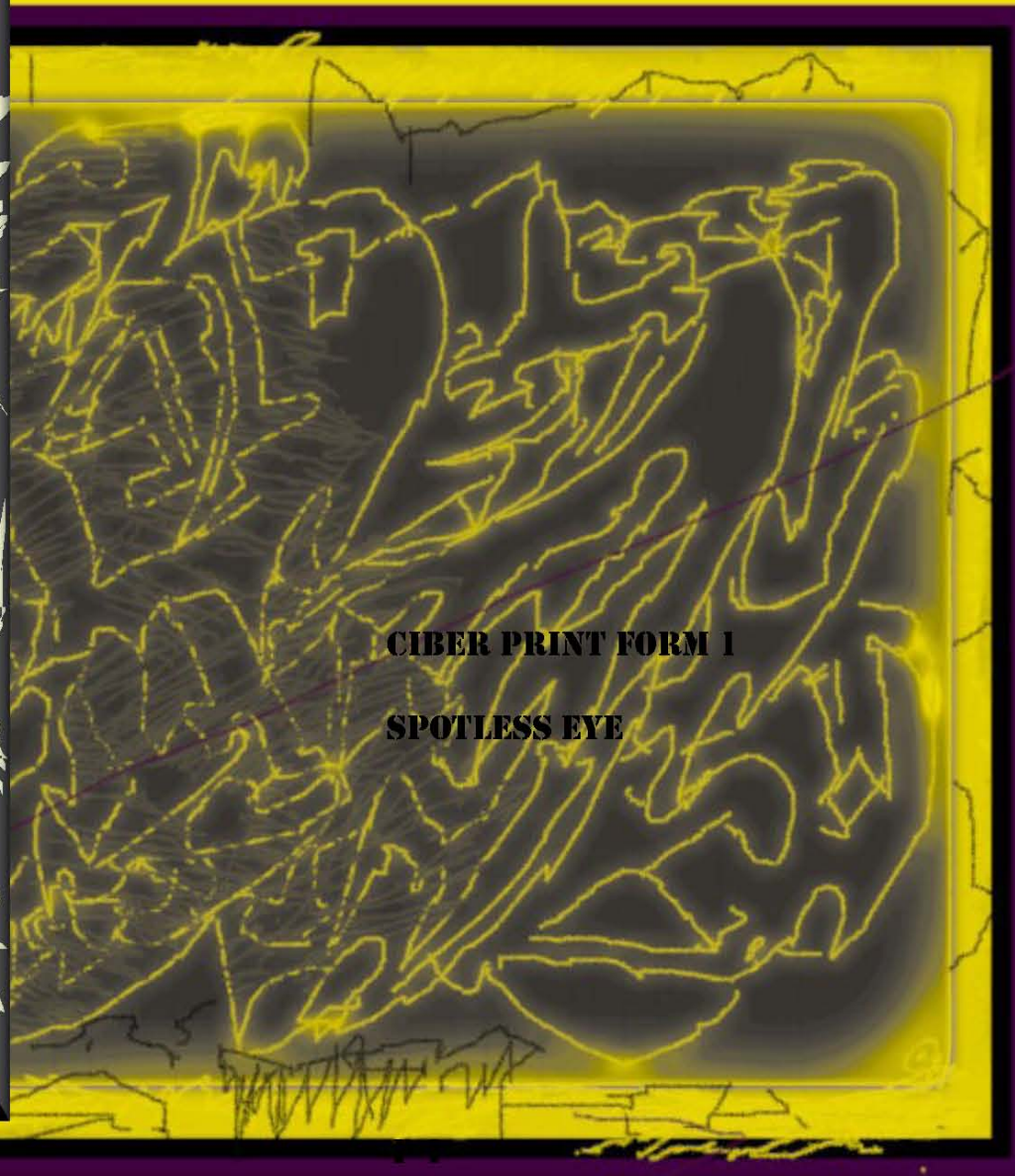
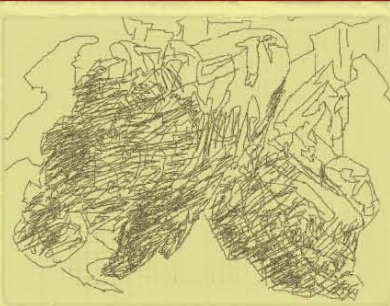


1127 Digital Drawings v. 2 VanVangorder

DRAWING



TEXTS



CIBER PRINT FORM 1

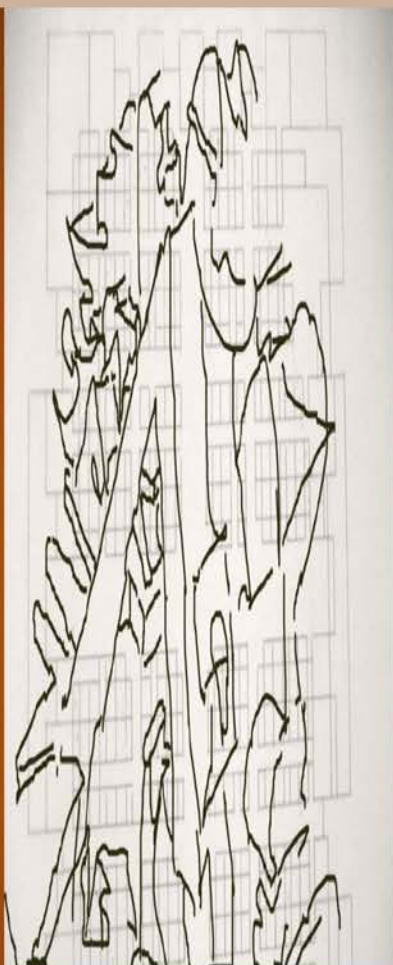
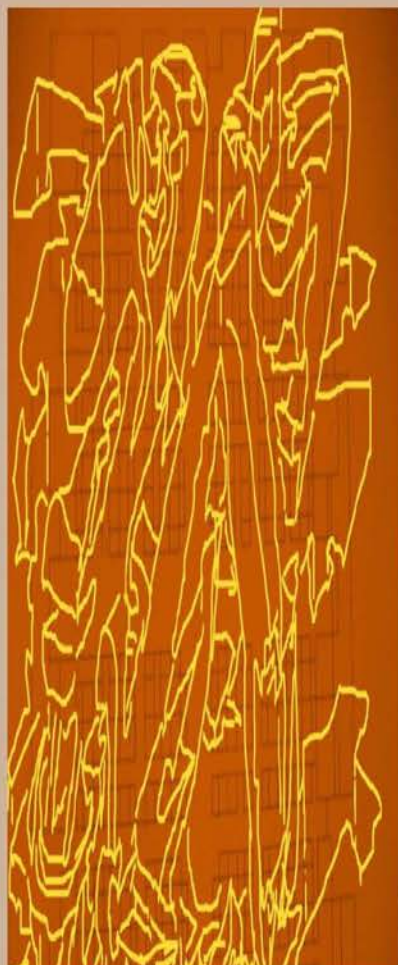
SPOTLESS EYE

Japanese Pit House Abstraction

Japanese timber framing informs my drawing vocabulary of abstract form. These forms intrigue me as having connection to taichi in the sense of organizing the joints to meld reality. likewise The meditation mudras also carry this connective aesthetic that originally derived from dance positions used in ceremonies to signal timing. All in all the sense of clasp relates the physical backbone to the mind– working in an architectural office in New York where drawing is so important to communication I was startled by the offhand ease by which their Japanese carpenter could produce these complex interlocks.

I had some familiarity with them in that as children in Hawaii we were given puzzle balls– ie these forms were used to construct wooden spheres that could be taken apart as a game...

The complexity overlays a structural simplicity of the traditional paper wall Japanese house. Yet prior to this mode of building there had been a very antique mode of the Pit House in which the sides of the pit served as braces for the roof beams while creating that roof.



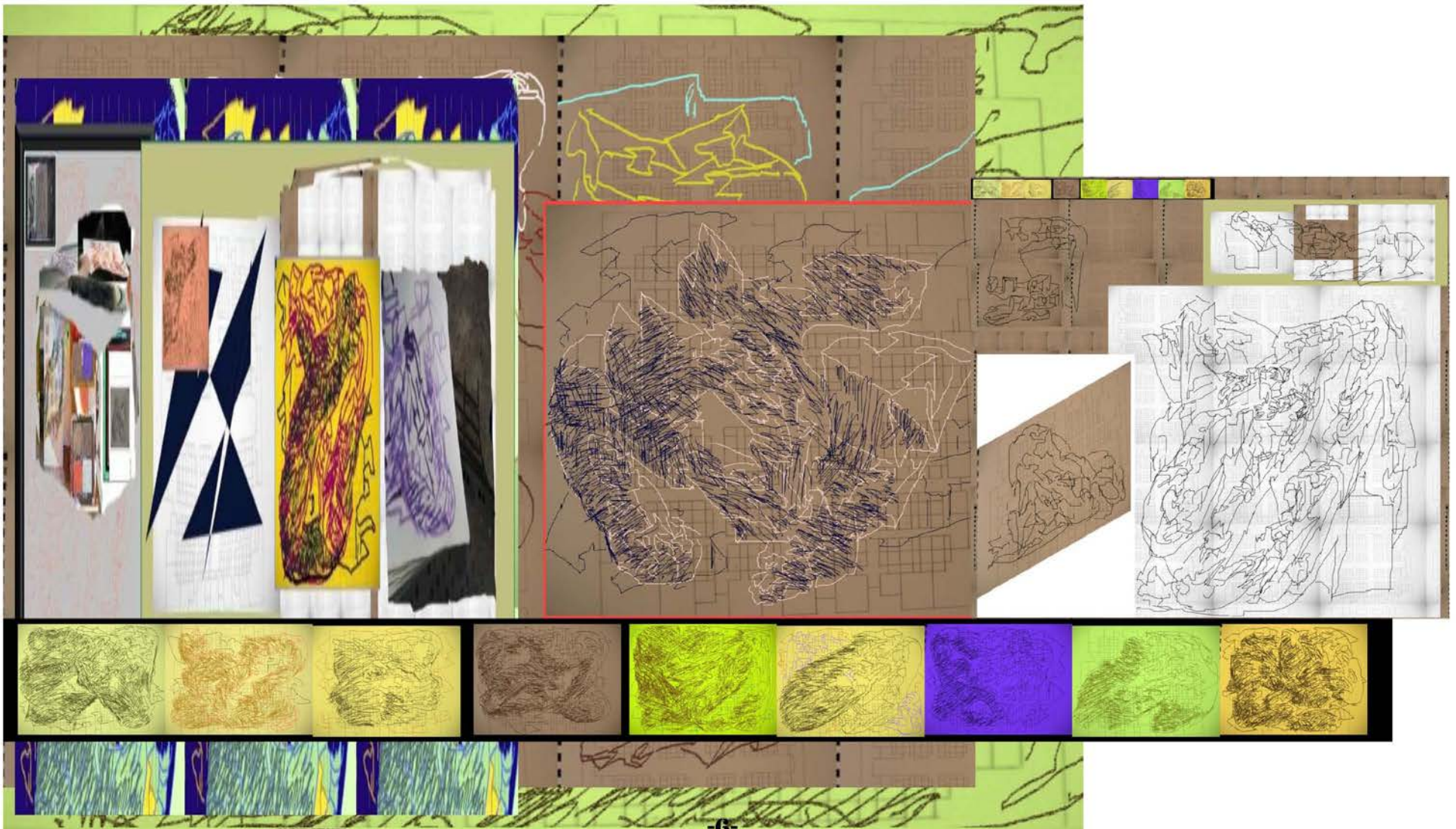
The Buddhist bodhisattva of mercy characteristically has one foot elevated and I respond in my own art abstraction by the floating positions of the framing elements at the bottom frame...

My abstract vocabulary of Asian carpentry cognates relates to human joints symbolically as in the mudras and also to their spatial positioning as derived from dance regulation of ceremonies; and also a sense of “reflex”. By this I mean both the reflexiveness of art referring to itself and the vocabulary of primitive reflexes the body assimilates..

The Bodhisattva position was possibly invented by Greek defectors of Alexander in Asia who may have used the Aphrodite pose as more comfortable than cross legged sitting—the position corresponds to the ATR or asymmetric Tonic reflex which occurs when a child’s head is turned– and the arms extend– possibly a suckling instinct to balance... and grasp... balance and grasp being very good things for art and allowing a tremendous amount of creativity within the non egotist Buddhist tradition...In general I am interested in how a specific vocabulary can be infinitely improvised upon as in the very core of human motion from its motive...



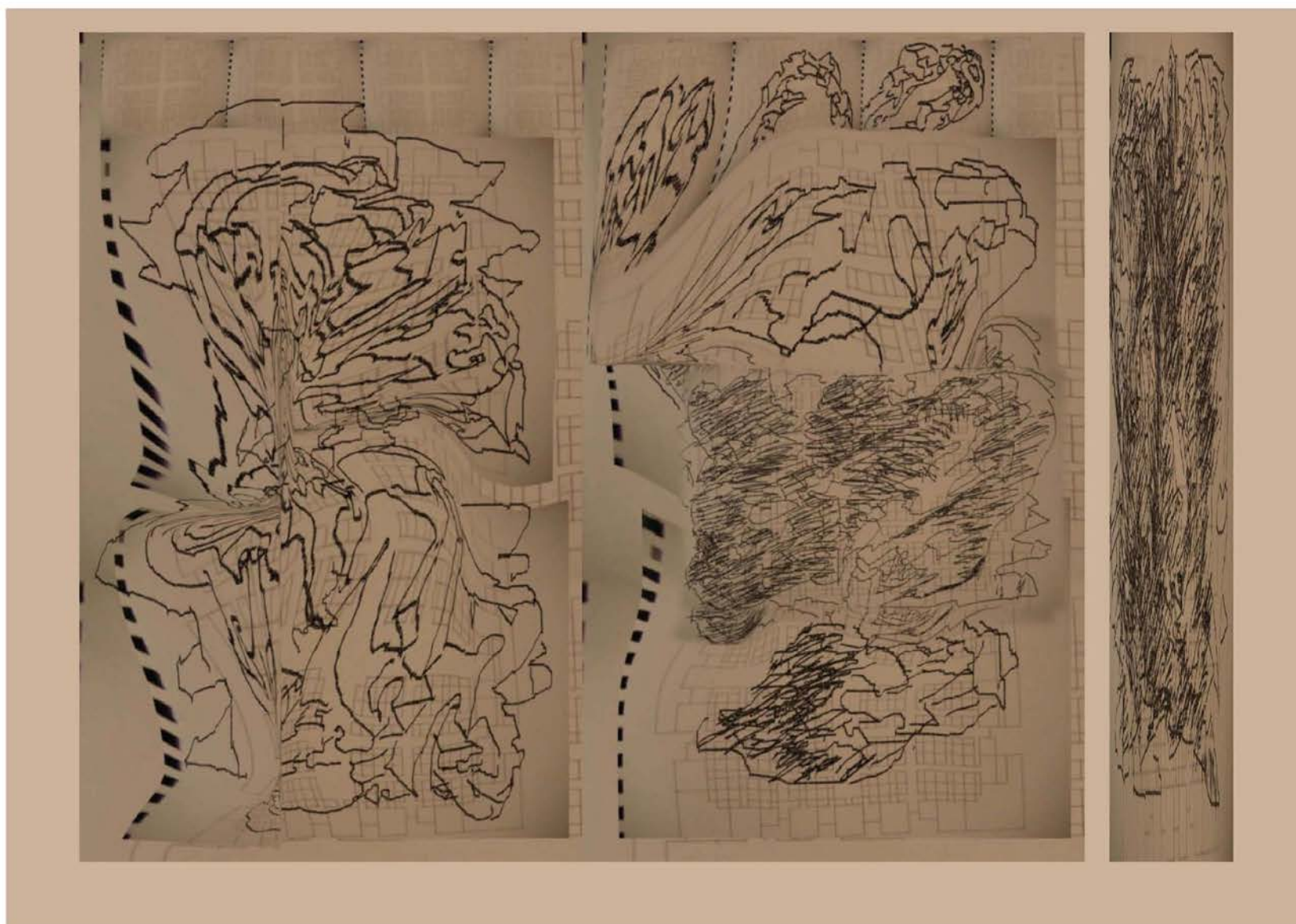
The idea of a convoluted loop of building connective forms as a profile whose interengagements take in other profiles is expressed by relating this work's drawing ontology to the mechanical tiling of cyber space which links the electric cyber cells of the paper cells of traditional drawing material.





I use convolved arch forms that loop and play along a tensile axis through niches and groove of revealing carpentry structures improvised in scrolling circuits that as such are not interlocked so much as open form carving of sculptural forms reminiscent of early Modernism -gone highly playful.. Something like bentwood if they quoted a material the forms are set in open or quarried tracts and out of these sinks I quarry and excavate dovetail and butterfly steps within steps whose leverage as they go are reminiscent of Asian pit house buildings that used the edges of such open areas to brace and support the roof as though it was a wall....

Ultimately– this is drawing for the sake of drawing in cyberspace... in which the jelly fish like space of the realm imports through the artists hand a new sense of nature, gravity, weight... experienced along with its own frontiers of otherness , potential and new becoming...



The quickly mixed landscape levels of the Hawaii of my childhood reexperienced on later arrival by noticing how the foundation stones of early settlements had an xray like effect on the hills motivats my play with books ito which I also introduced a terracing ... I cut through sketchbooks to shape each page so that their layers show above each other in relief as I draw through them...

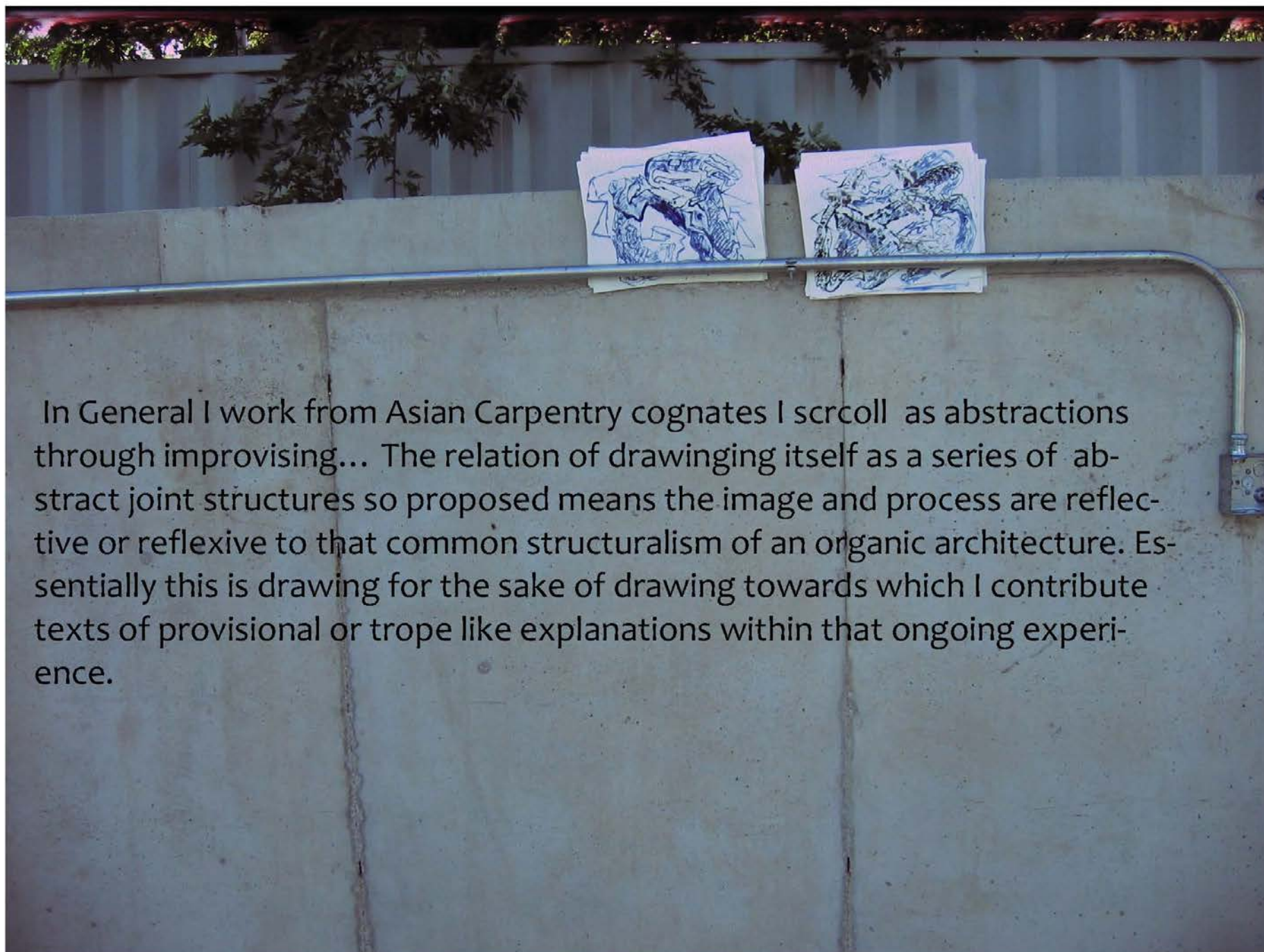
Within the cyber space medium I carry this momentum by using the scrolling process of my abstraction to meet the variations of field that emerge to the computer.

Within my work I see Holymoumou– a ten mile crater combined with Asian puzzle balls ie carpentry form fashioned to link into a ball like form as transition between form in the hand and vison of eye that art can take to another place....



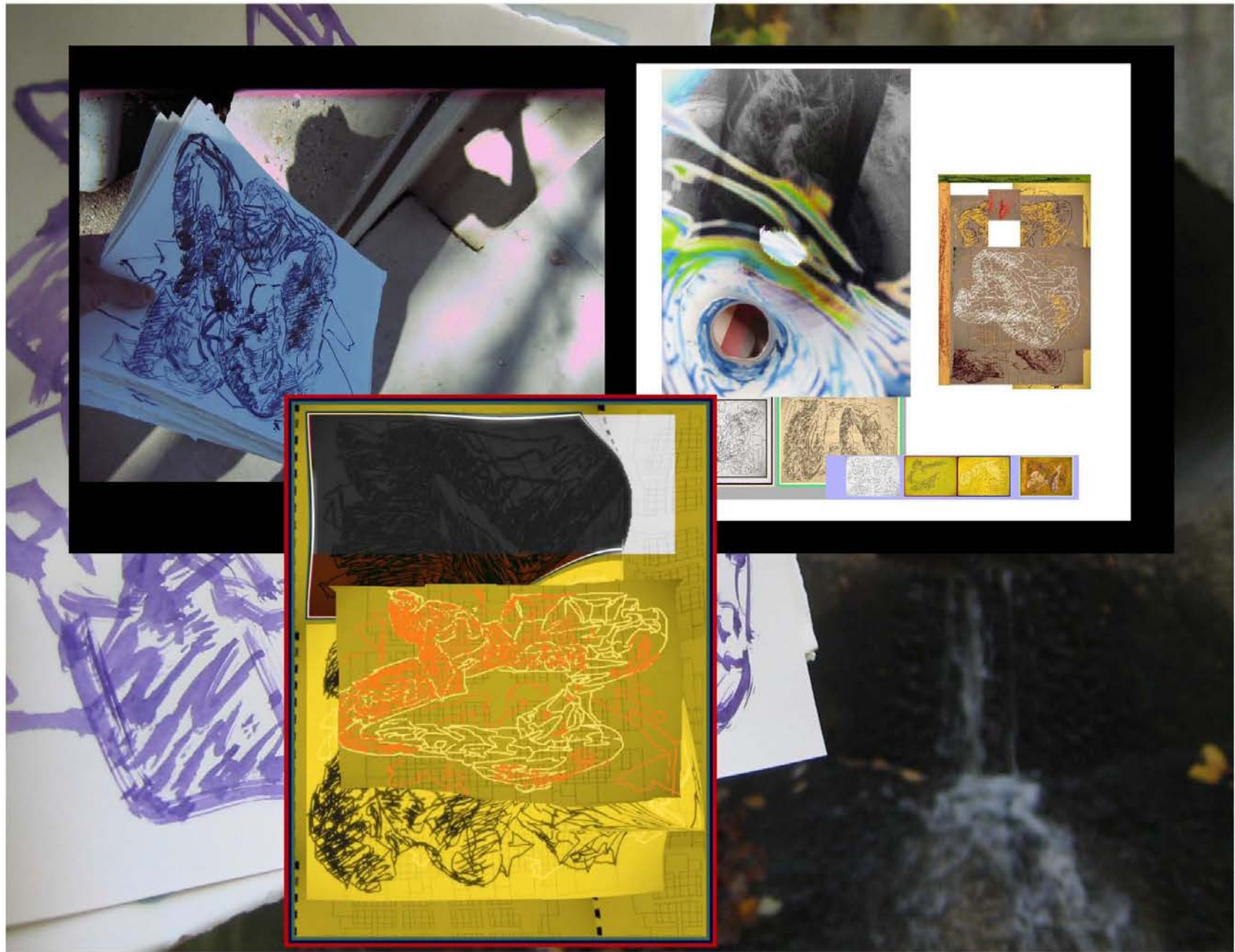
I think of this as a Bridal Suite of Prints..... They are done with an old form of photography—the albumin print ie used for the Wild West Wanted posters... and its element of albumin or egg white was also primary to tempera painting... the material regulates the water content of our own blood and so has an inbuilt trope to circulation and “passage”....

The computer software allows photographic modes of different times to become part of the mode that registers the cyber drawing to its field, and the various kinds of photography are aesthetically linked to the art modes of their times...photography itself is a kind of cultural excavation in way beyond recording, in that it shows the inbuilt sympathies or general zeitgeist of other artforms upon which it as a recording structure itself modeled.



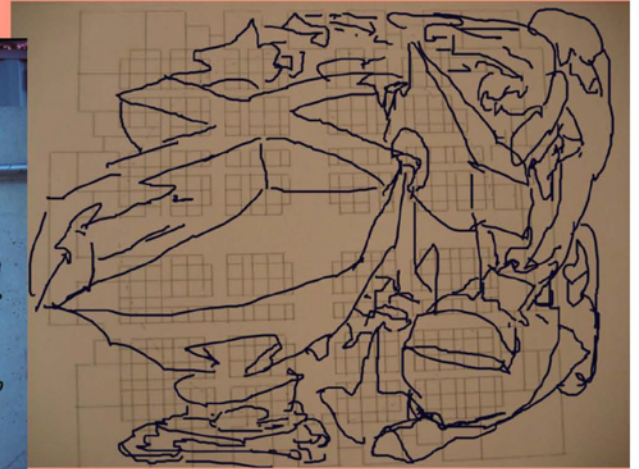
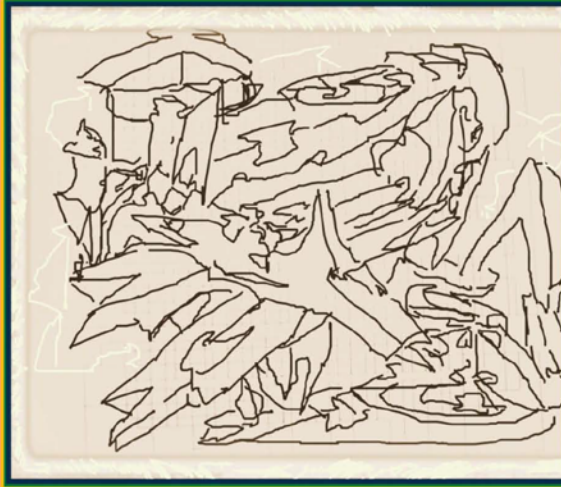
In General I work from Asian Carpentry cognates I scroll as abstractions through improvising... The relation of drawing itself as a series of abstract joint structures so proposed means the image and process are reflective or reflexive to that common structuralism of an organic architecture. Essentially this is drawing for the sake of drawing towards which I contribute texts of provisional or trope like explanations within that ongoing experience.



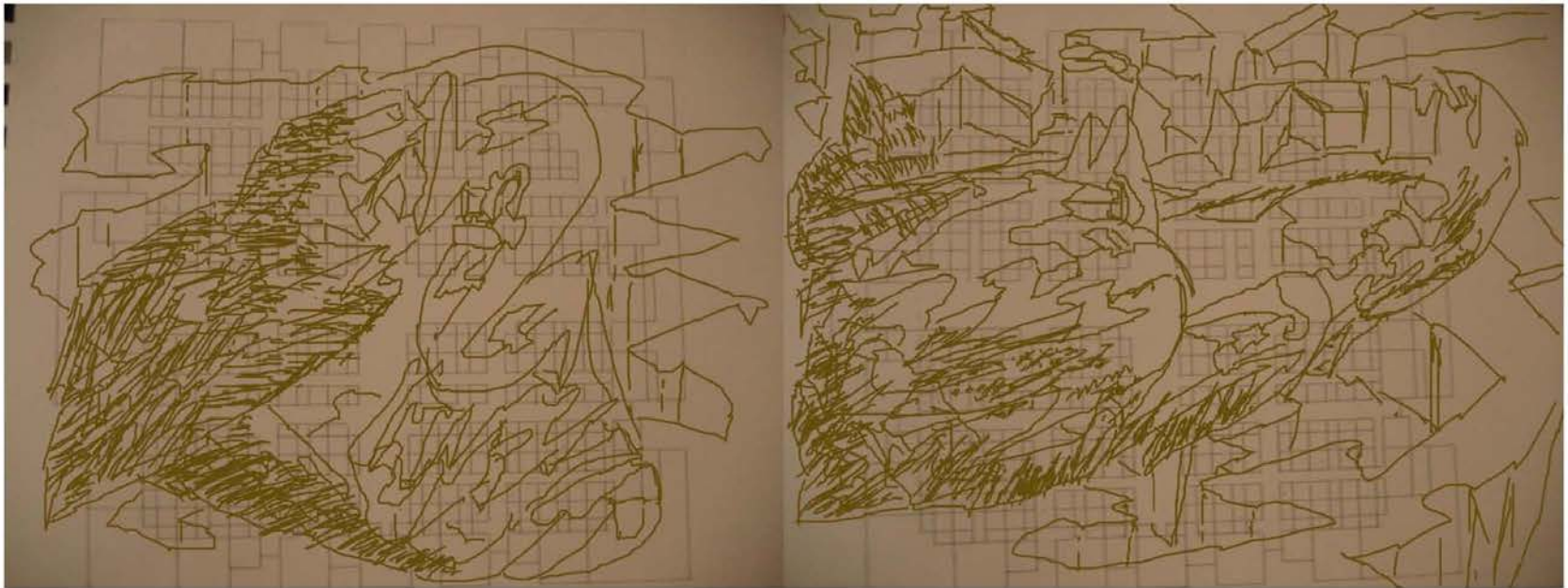


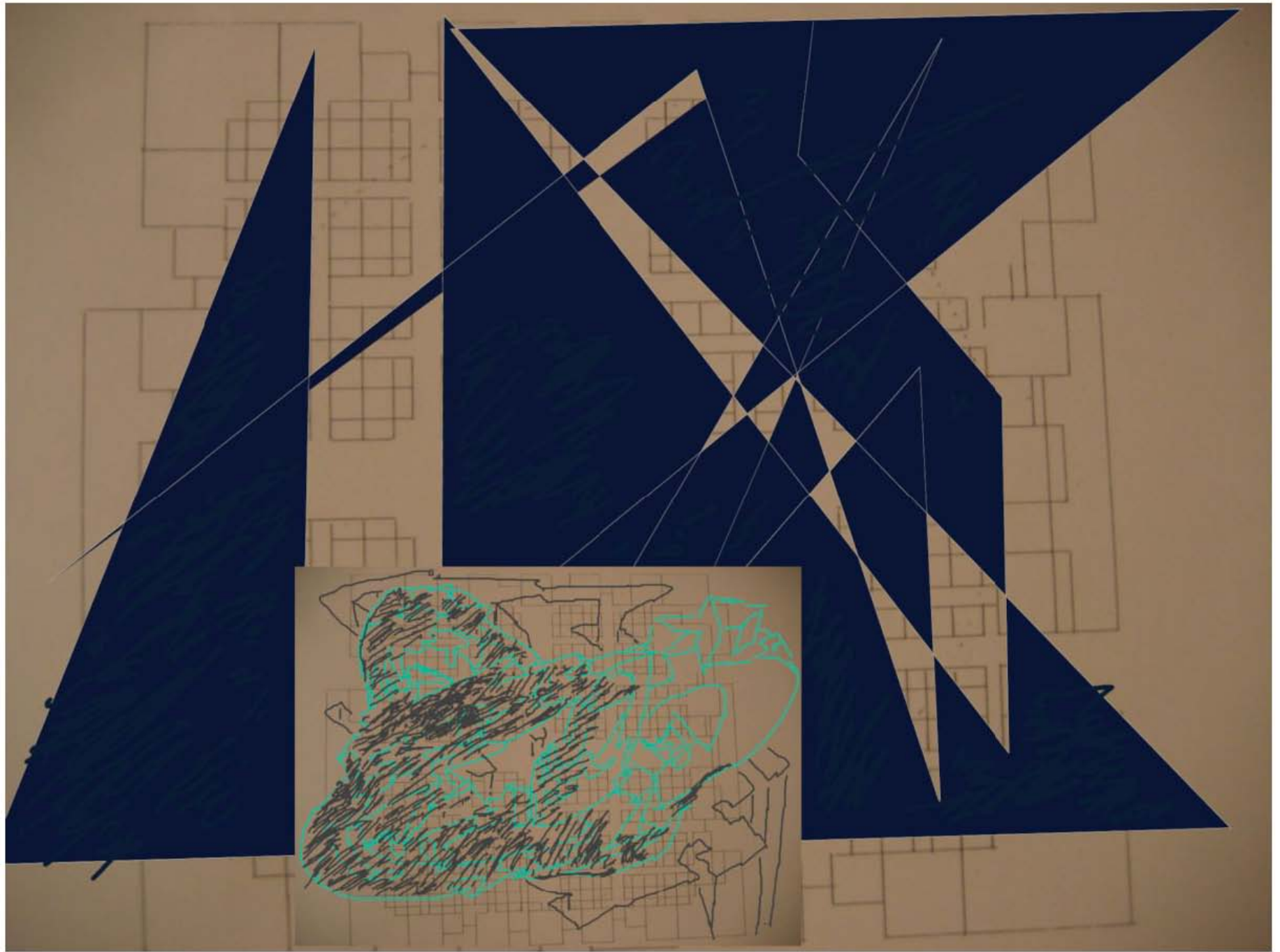
In this drawing the idea of a deluge of connections similar to aporia or the psychological flood gates of perception takes up the idea of cascading form set forth by the vocabulary Asian carpentry forms encountering the abstract scrolling of the spatial cyber space matrix . That is to say-reinvents the spatial envelope while reproposing the nature of nature within drawing for the sake of drawing.

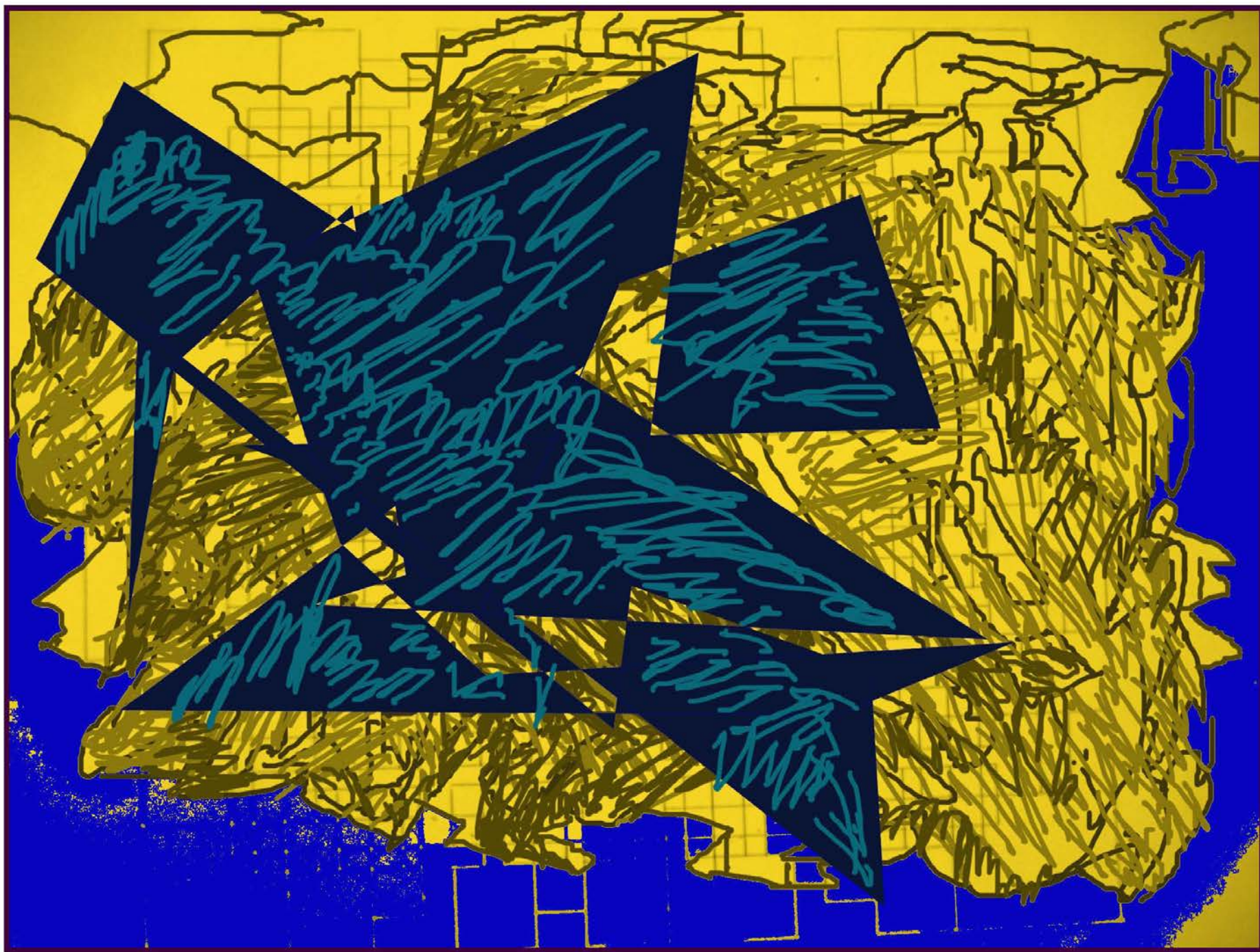
The active trope relates a leaf form in the photography which bundled create a butterfly like shape that suggest my continuous use of a butterfly joint..... The leaf has a legacy in my memory from living in NY near Our Lady of Pompei Church and walking on to the Met where an important Roman Wall Painting has a leaf seemingly stenciled on it either by the volcanic eruption and the gases or else a deliberate art gesture...



The art forms I improvise from a process of abstracting Asian carpentry also have another Easter connection namely Haggia Sophia– the church designed by the mathematician Anthemios of Athens. The use of the spandrel or decorative arched support to the dome is very similar in feeling to the way my works rout out braceleting routes.

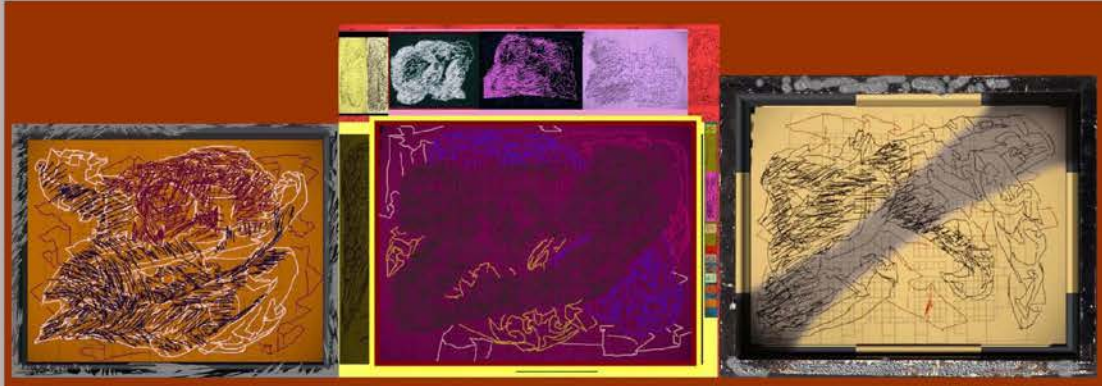


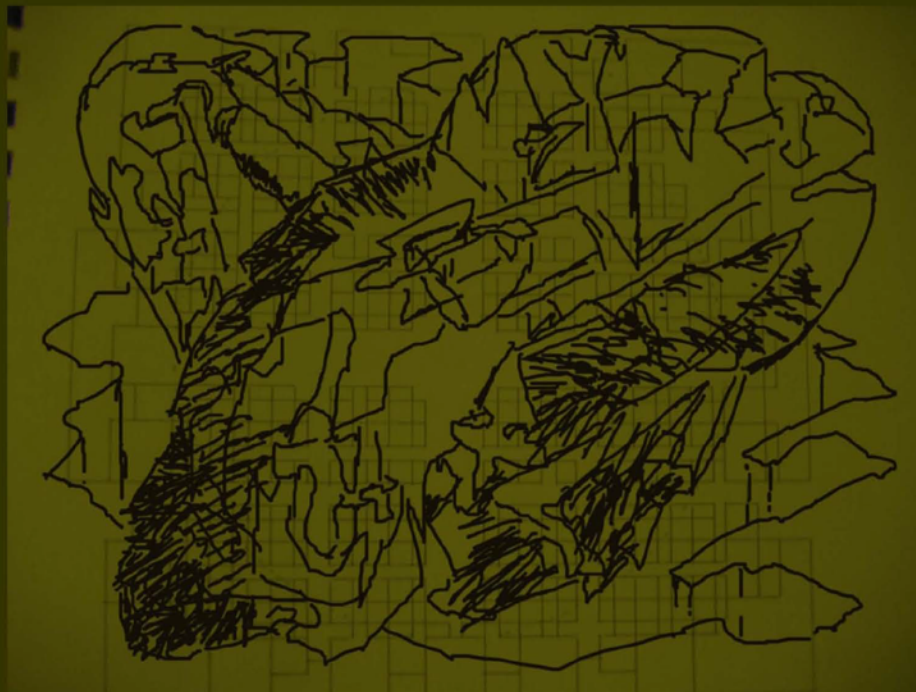








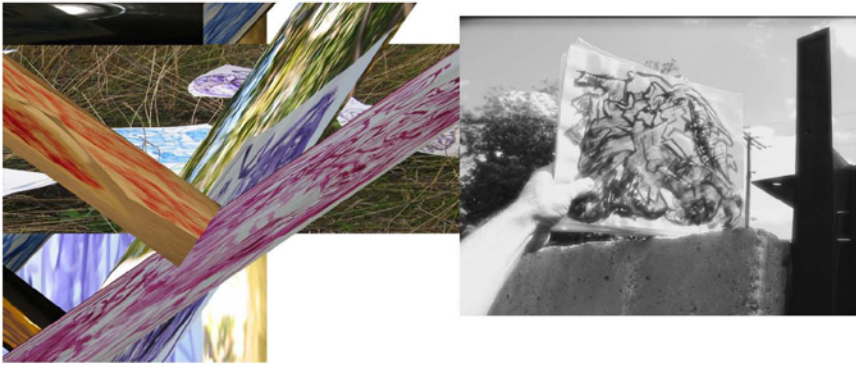




Neo Plastic Specific Pacific Gyre @Designing New Atmosphere

Since I float my images on the page they seem between their convex and concave dimensions of representation a city on a plume -like Venice cast, yet it is in this age perhaps more reasonable to start thinking about the Pacific Gyre—the vast area of plastic waste in the Pacific Ocean and reconsider neo platicism as it were.

If the area could be consolidated by technological means into a true mass, it should be turned into an artists colony for international art projects, some formally sanctioned like the Venice Biennial, others just squatters... and the theme could be creating a new atmosphere... something we obviously sorely need...



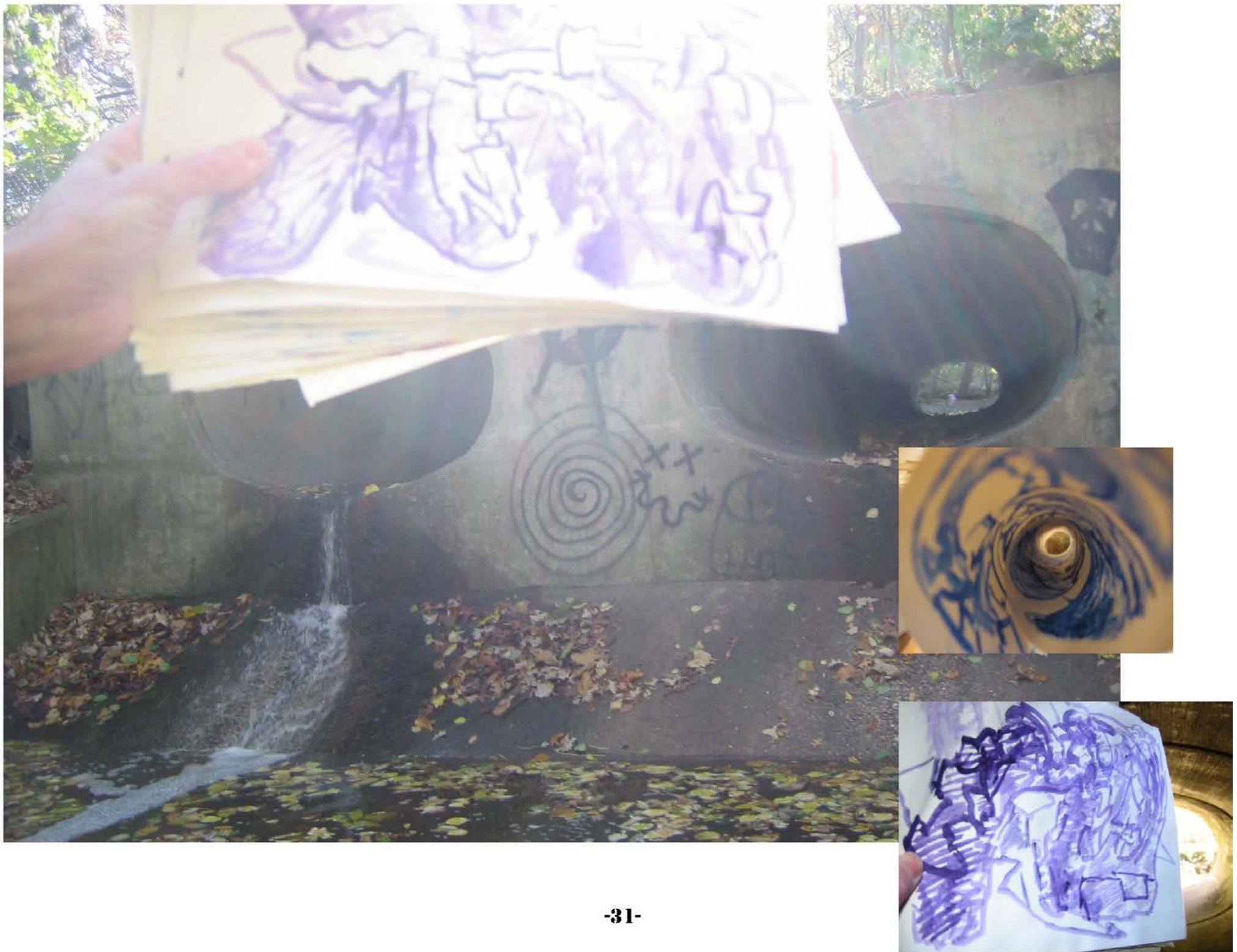
These are drawings which interview environments I.e. I photograph them out hand in my near environments. The subject matter of the drawings is an abstract narrative of scrolling Asian Carpentry forms. The nearness of my environments is investigated through all these portals of entry, and in establishing nearness the process becomes a matrix that keeps generating the process in which there is no hierarchy to these comings and goings, there is no architects bubble diagram of relating proximics rather it is an infinite process, a cousin of the idea of scrolling that accompanies the idea of nearness, and establishes that the environmental aspect is that which prolongs the scrutiny , the process by which I arrive and leave only to arrive again... yet to arrive again is not necessarily to begin again, the process has momentum and therefore links the quality of Rhizome, or banyan tree like extension to that of drawing or trace. This is through making drawing a trace element to itself so that it establishes a matrixial condition of psyche.

In working the drawings I compress them on the computer which gives them through this distortion a scroll like quality and the anamorphoses has a sculptural dimension.











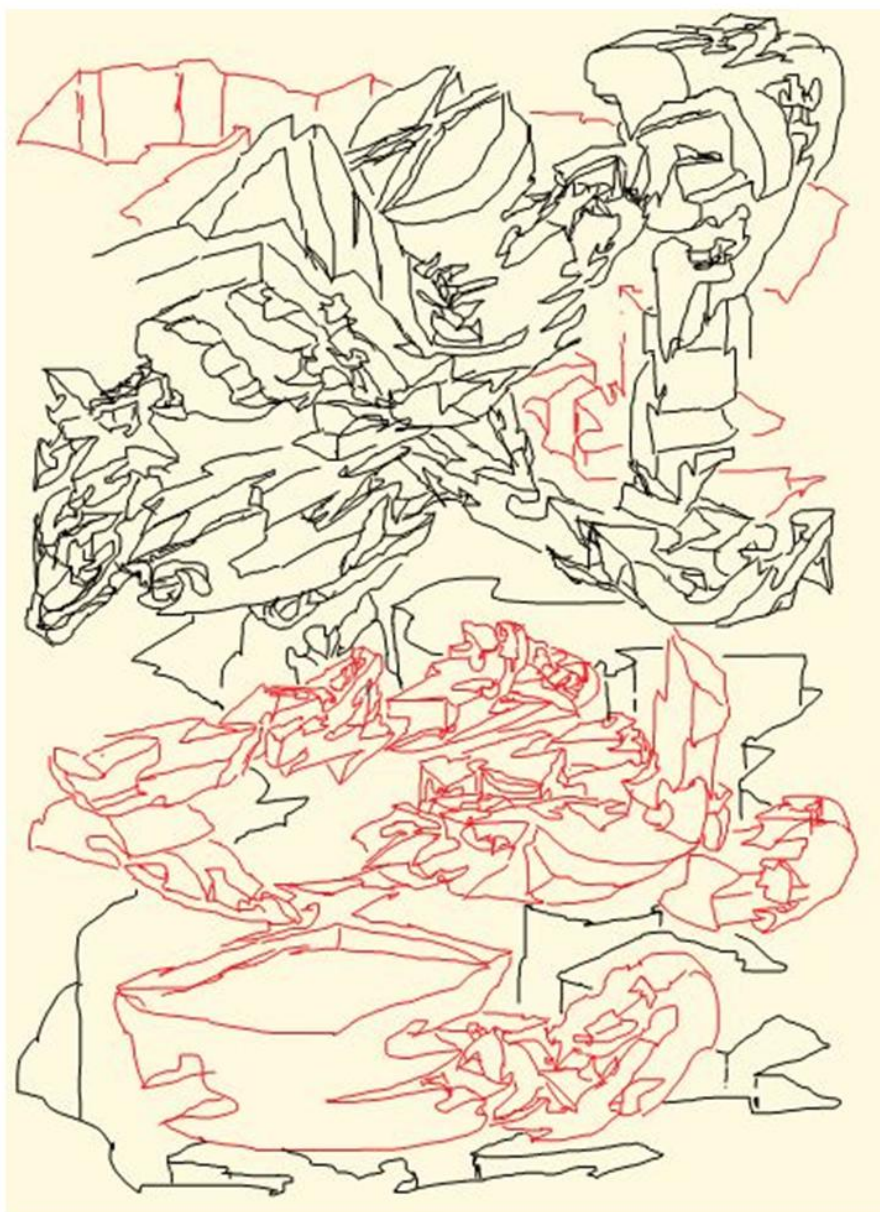
A drawing on a yellow background. It features a large, dark, heavily textured mass in the center, rendered with dense, dark brown or black scribbles. This mass appears to be a pile of debris or a large rock. In the background, there is a blue outline of a person or figure, possibly a soldier or a person in a dynamic pose, with limbs extended. The overall style is abstract and expressive.

The relation of interpretation to the center of the world is with us from the very Sybil... the necessity of sharing our subjective readings today is towards creating the experiences we can touch upon to create the attachments that we select as formative.

Of insight.







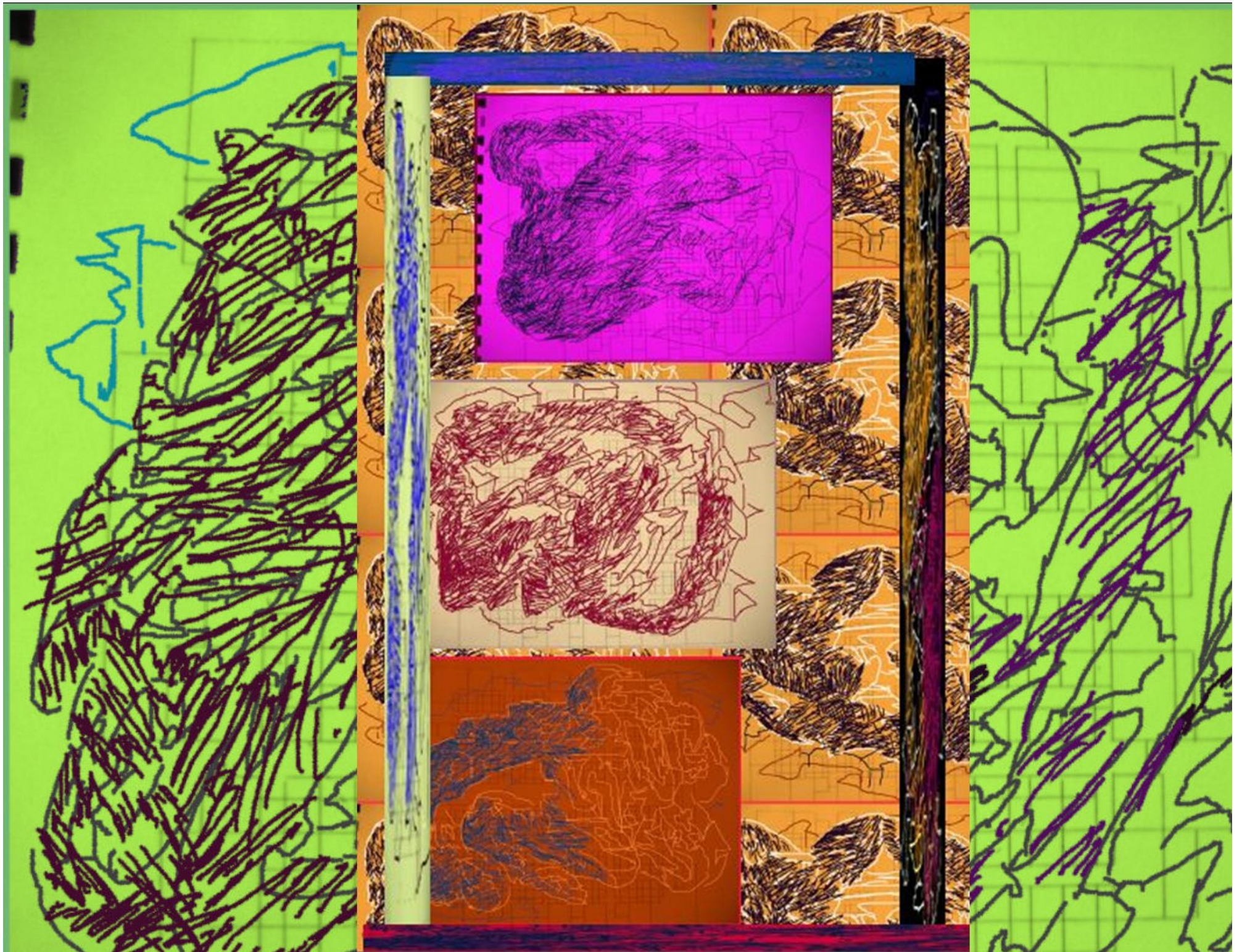


The effect of Dante on his contemporaries and beyond(I once knew a member of the Petrarch family-had never read Petrarch but a member of Dante Society could recite pages of Dante from memory at an advanced age...) seems to be the establishing of a

presence based on absence-even Matisse's emphasis on negative shapes carries something of this record... Botticelli convinced by Savonarola of the need to abandon worldly vanities was yet able to identify to drawing and specifically illustrating Dante. Pound in his Cantos, Morandi in his abstraction, Sargent working "on vacation" all carry on this tradition....

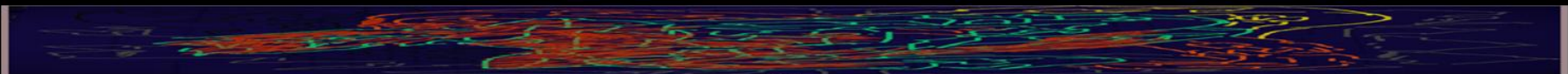
In my own work my drawing for the sake of drawing is an inner sanctum that turns on a drawing form that excavates a turning back on itself in an eternal present that rounds on a twin past...





I am interested in setting forth a string of improvisations on a vocabulary of Asian Carpentry forms presented as open, but improvised to circuits that closing to perspective on the flip turn as it were closing to vision on the turn They are perspective objects of a sort and the idea of a Poetics to the listing of forms—in this case derived from a carpenters scroll is comparable to forms which in reality are a sub text to proposing Post Deconstructive Architecture...

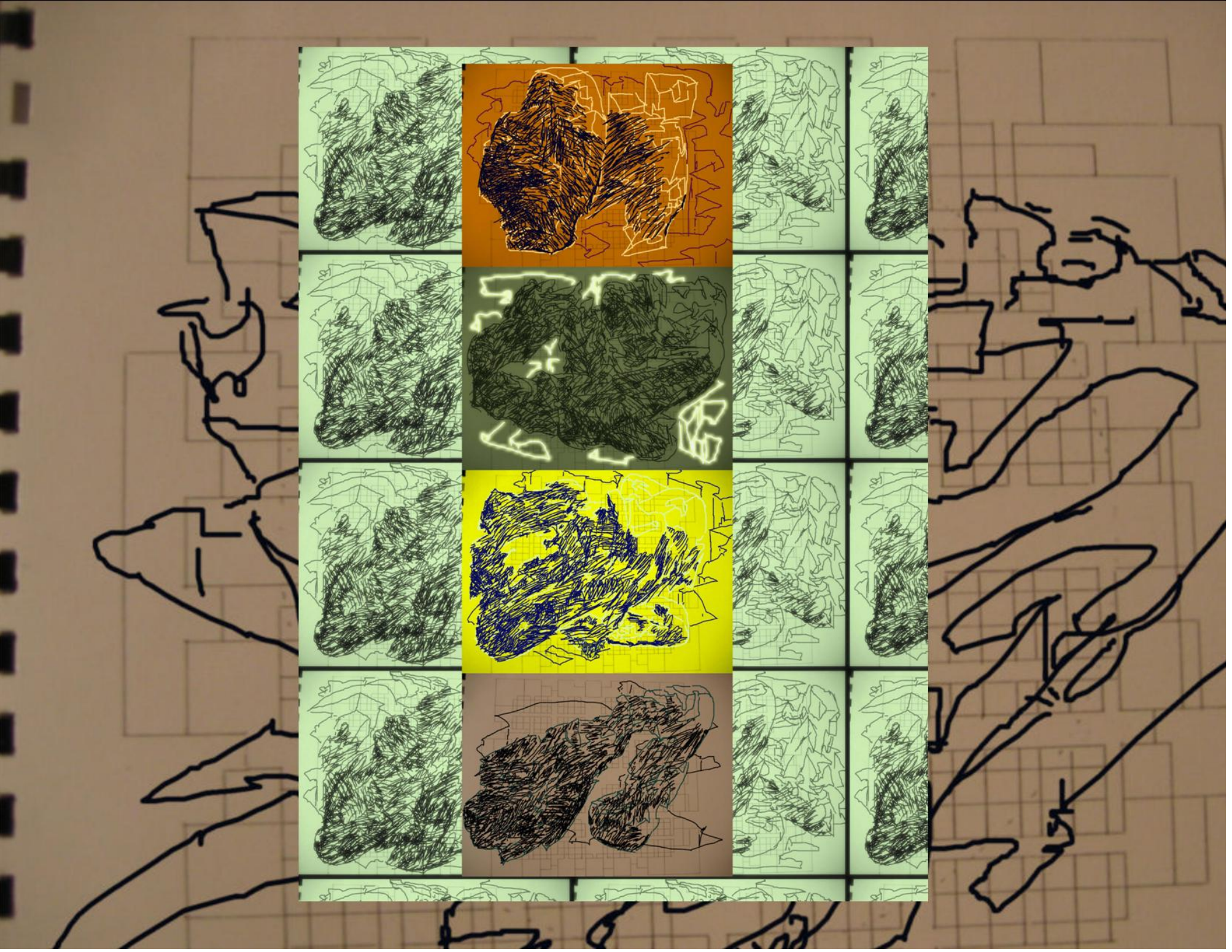
The forms I use exist to a running thread or groove in the ground that indicates a buried perspective...I am interested in the life of the Mannerist mode of experiencing gravity in the press and release of drawing identification to morphic form repropose as a hyper-thesis to coin a phrase....

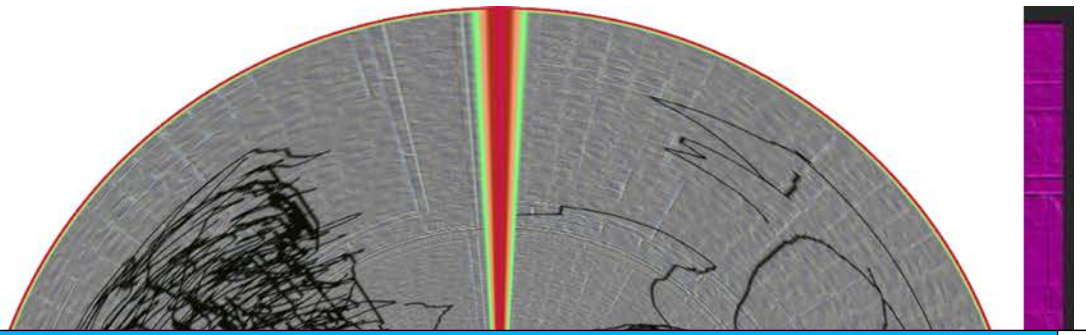
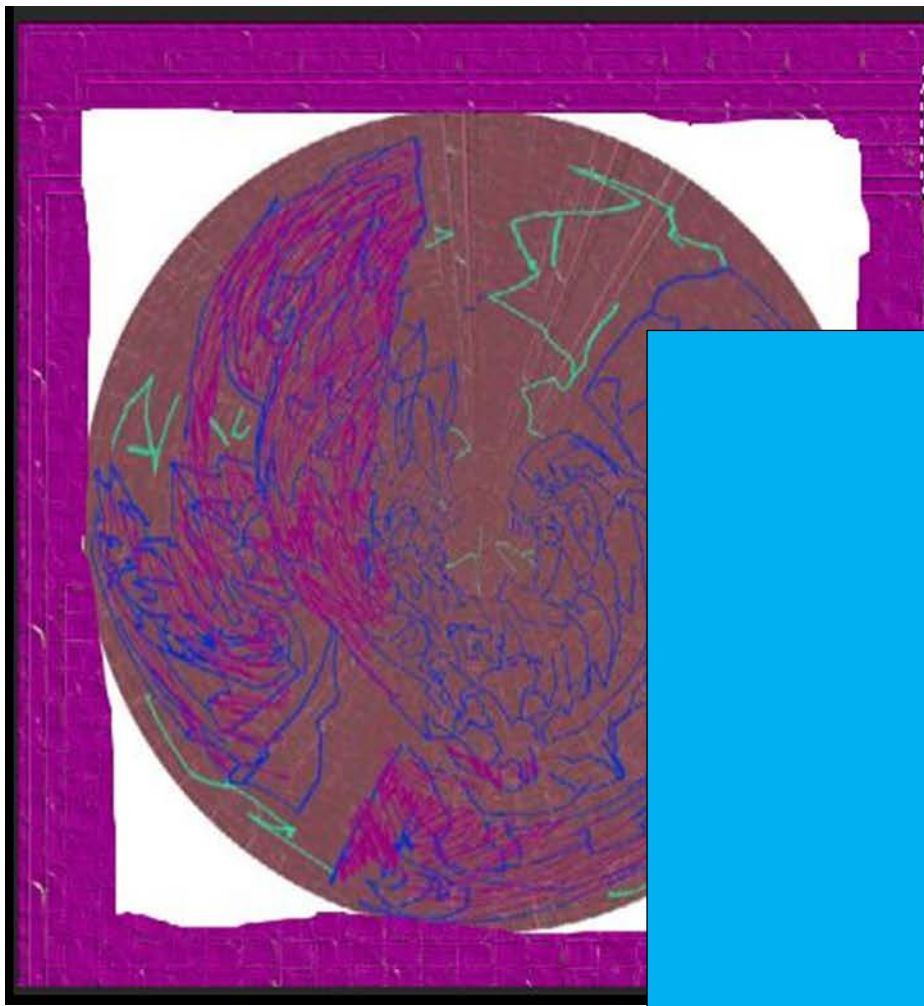


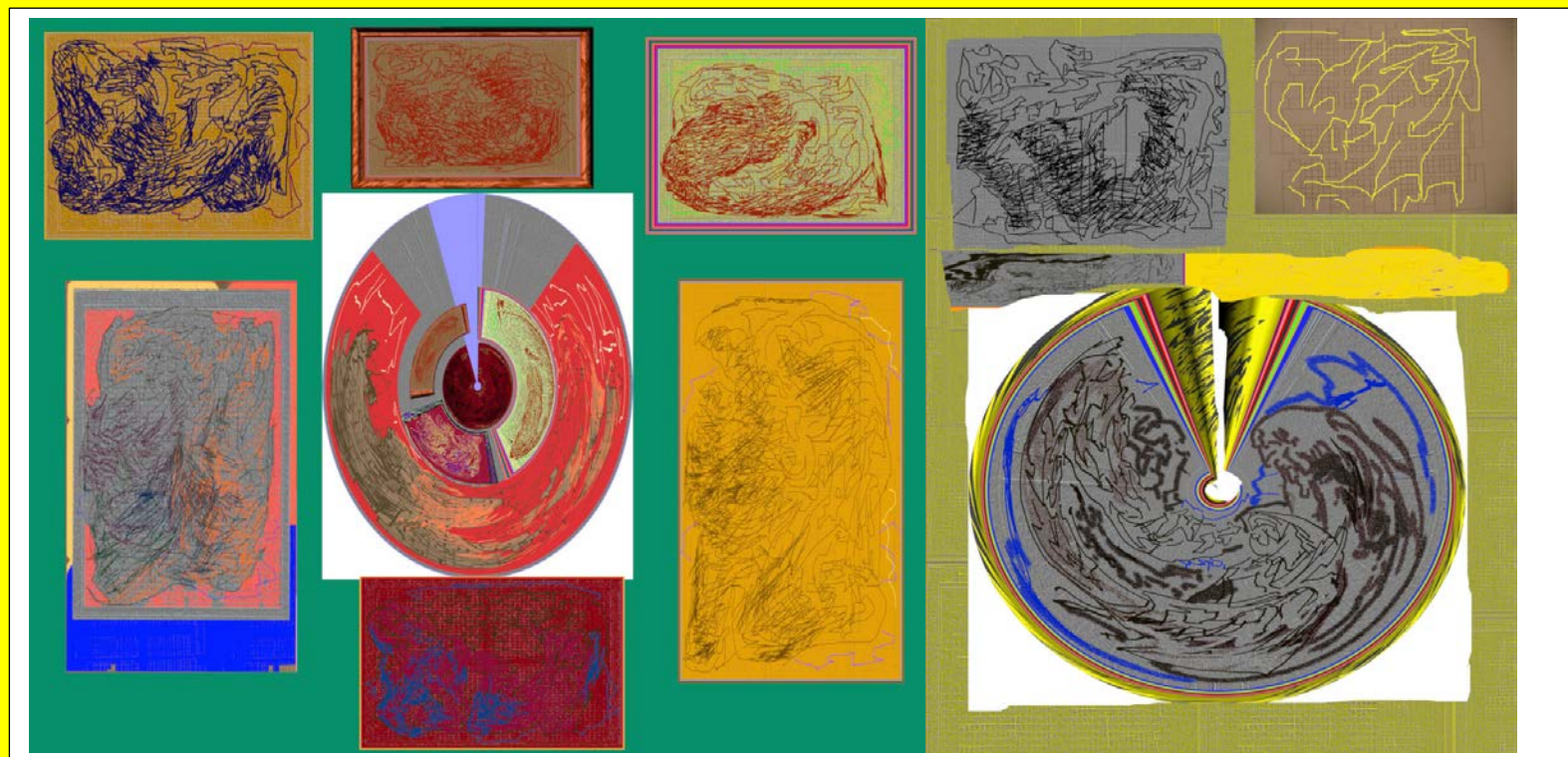


A tad too rough to be in the ambit of Fra Bartolomeo I think my Minor Master is Carpaccio because I am struck by the changeability which is the drawing running through his work like eccentric canals of energy...what we have in common and what would make an interesting Pre Post Conceptual piece is the quality of our works looking like a collection taken up from all over town of cobwebs pieced together with a collection of splinters thrown down and possibly set on fire.

I believe he was playing with the splintering of the Michelangelo tradition as it must upon entering Venetian territory...









In looking for drawings for the Renaissance sculptor Della Robbia who in addition to his innovation in creating ceramic sculpture was known for steadfastness of sculpting by day and drawing by night– I discovered while encountering the fact that the drawings are hard to find...the old texts, newspapers and journals that bridge that time year by year are very beautiful print objects in the way the type holds the page. The above drawing is responsive to one drawing of his I found which related the body weight of a reaper to the field...





Given Zeus the Host ascended upon overthrowing Kronos
his father we learn art and love live and die while killing
time....



KRonos and Scroll: These Drawings Photographed in Environment As-my-serial

